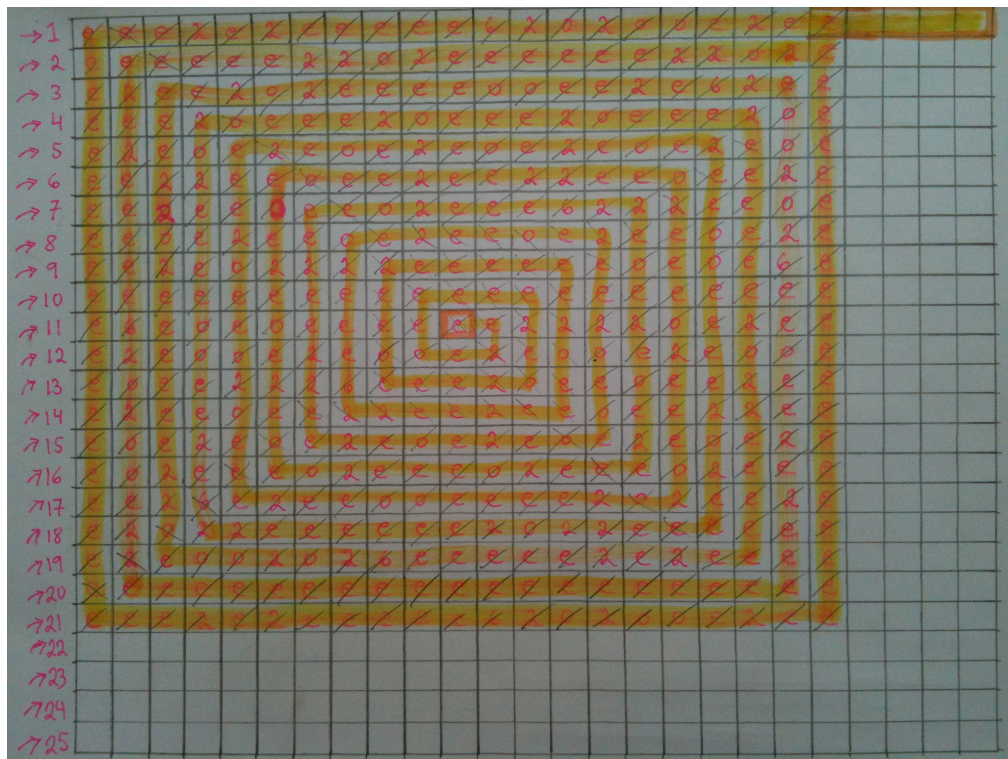


# Lirae

meditación concertante para arpa y guitarra

Juan Luis de Pablo Enríquez Rohen



Los Cántaros, Texas

2002

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Plan original para la creación y composición de 'Lirae'

Notes on Platonic and Aristothelic levels of thought in composition.

Path:

I-

Find a constellation.

Assign Instrumentation based on myth, size or a particular star formation.

- 1) Look for primary stars.
- 2) Assign tones according to spectral classes. (Use Tlahuitlayolleohuilli chart)
- 3) Present all tones in motives and themes. These are 'constellation themes'.
  - a) Platonic views:
    - according to mythological events
    - according to their position in the chart
    - according to feelings, emotions, dreams
  - b) Aristothelic views:
    - according to their fixed level of importance
    - according to their magnitude
    - according to their distance
    - according to their related orbit
- 4) Make a chart of numbers (serial process). Follow a spiral line of thought.  
(Such as the cover for this piece)
- 5) Enter the 'constellation themes' where needed (between spiral phrases).  
The 'constellation themes' learn something new each time a spiral phrase ends. Thus, the 'constellation themes' change each time they are presented.
- 6) All tones could be accompanied by its spectral relative.  
The sum of both tones must always add up to 14
- 7) 'Fate or Parc notes' (C# E, Bb) could be added to propel time intention.

II- Working on the craft of music along with astronomical data leads to a discussion between platonic and aristothelic trains of thought. So the heart and the brain work on creativity together.

# Lirae

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(2002)

Andante (♩ = 76)

Guitarra

Arpa

*mf*

E<sub>b</sub> F<sub>♯</sub> G<sub>b</sub> A<sub>b</sub>  
B C D

5

Gtr.

Arp.

9

Gtr.

Arp.

13

Gtr.

Arp.

17

Gtr.

8

Arp.

17

21

Gtr.

8

Arp.

21

*p*

25

Gtr.

8

Arp.

25

*Molto espressivo*

*p* (dynamics to your discretion)

E $\flat$  F $\sharp$  G $\flat$  A $\sharp$   
B C D

29

Gtr.

8

Arp.

29

33

Gtr.

Arp.

37

Gtr.

Arp.

41

Gtr.

Arp.

45

Gtr.

Arp.

② fake gliss.

49

Gtr.

Arp.

Measures 49-52. The guitar part (Gtr.) features a melodic line with a sharp sign and a triplet. The arpeggio part (Arp.) provides a harmonic accompaniment with a bass line and a treble line.

53

Gtr.

Arp.

Measures 53-56. The guitar part (Gtr.) features a melodic line with a sharp sign and a triplet. The arpeggio part (Arp.) provides a harmonic accompaniment with a bass line and a treble line.

57

Gtr.

Arp.

Measures 57-60. The guitar part (Gtr.) features a melodic line with a sharp sign and a triplet. The arpeggio part (Arp.) provides a harmonic accompaniment with a bass line and a treble line.

61

Gtr.

Arp.

Measures 61-64. The guitar part (Gtr.) features a melodic line with a sharp sign and a triplet. The arpeggio part (Arp.) provides a harmonic accompaniment with a bass line and a treble line.

65 <sup>③</sup> <sup>②</sup>

Gtr.

Arp.

69

Gtr.

Arp.

73

Gtr.

Arp.

77

Gtr.

Arp.

81

Gtr.

81

Arp.

3

6

85

Gtr.

85

Arp.

3

89

Gtr.

89

Arp.

4

gliss.

93

Gtr.

93

Arp.



97

Gtr.

Arp.

101

Gtr.

Arp.

105

Gtr.

Arp.

109

Gtr.

Arp.

Gtr. 113

Arp. 113

Detailed description: This system covers measures 113 to 116. The guitar part (Gtr.) in measure 113 starts with a barre at the 8th fret and a chord. Measures 114-116 feature a melodic line with triplets and a circled measure 115. The arpeggio part (Arp.) in the bass clef provides a harmonic accompaniment across all four measures.

Gtr. 117

Arp. 117

Detailed description: This system covers measures 117 to 120. The guitar part (Gtr.) continues the melodic line with triplets. The arpeggio part (Arp.) in the bass clef continues its accompaniment. Measure 119 shows a change in the arpeggio pattern.

Gtr. 121

Arp. 121

Detailed description: This system covers measures 121 to 124. The guitar part (Gtr.) includes a double bar line in measure 122 and a complex chordal structure in measure 123. The arpeggio part (Arp.) in the bass clef continues with a steady accompaniment.

Gtr. 125

Arp. 125

Detailed description: This system covers measures 125 to 128. The guitar part (Gtr.) begins with a barre at the 8th fret and a chord. The arpeggio part (Arp.) in the bass clef continues with a steady accompaniment.

129

Gtr.

8

6

3

Arp.

133

Gtr.

8

4

Arp.

137

Gtr.

8

Arp.

141

Gtr.

8

Arp.

145

Gtr.

8

Arp.

6

149

Gtr.

8

Arp.

153

Gtr.

8

3

Arp.

157

Gtr.

8

Arp.

161

Gtr.

8

Arp.

165

Gtr.

8

Arp.

3

169

Gtr.

8

Arp.

173

Gtr.

8

Arp.

Gtr. 177

Arp. 177

Gtr. 181

Arp. 181

*Molto vibrato* ③

Gtr. 185

Arp. 185

Gtr. 189

Arp. 189

193 ②

Gtr.

Arp.

197 ④

Gtr.

Arp.

201

Gtr.

Arp.

205

Gtr.

Arp.

Gtr. 209

Arp. 209

Gtr. 213

Arp. 213

Gtr. 217

Arp. 217

Gtr. 221

Arp. 221



225

Gtr.

Arp.

3

E $\flat$  F $\sharp$  G $\flat$  A $\natural$   
B C $\sharp$  D

229

Gtr.

Arp.

233

Gtr.

Arp.

3

237

Gtr.

Arp.

6

E $\flat$  F $\sharp$  G $\flat$  A $\natural$   
B C $\sharp$  D

241

Gtr.

8

6

Arp.

245

Gtr.

8

4

1

Arp.

E $\flat$  F $\sharp$  G $\flat$  A $\flat$   
B C D

249

Gtr.

8

Arp.

*mf*

3

253

Gtr.

8

Arp.

257

Gtr.

8

Arp.

261

Gtr.

8

Arp.

265

Gtr.

8

Arp.

269

Gtr.

8

Arp.